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NEW YORK HERALD

NEW YORK, THURSDAY, APRIL 7, 1892.

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DISASTROUS ART AUCTION.

But $22,580 Realized for the Seventy-seven Paintings in the Collection of the Brazilian Minister.

The sale of the collection of seventy-seven paintings owned by Senhor Salvador de Mendonça, the Brazilian Minister, which took place at Chickering Hall last evening, was a most disastrous one, the total reached being but $22,580.

The doubts, or rather more than doubts, that had been cast on the authenticity of some of the pictures resulted in very timid bidding, except in a few cases on the by far larger number of undoubtedly genuine examples, and the audience was small, containing but few well known buyers and hardly any of the picture dealers.

Somewhat of a stir was caused just after Auctioneer Norman, before opening the sale, stated that Senhor de Mendonça was selling his modern works because he was now buying old masters. Mr. Montague Marks, editor of the *Art Amateur*, thereupon arose from his seat and wanted to know if the pictures were guaranteed to be genuine and who vouched for their authenticity. Mr. Norman answered rather oddly that they were sold on the authenticity of Senhor de Mendonça. As the Minister was present and there was no doubt on this point, quiet, if not confidence, was restored.

WILLING TO SEND THEM TO HENNER.

When the auctioneer came to the two works attributed to Henner, he announced that the artist was alive, and that the Minister, if the purchaser wished, would send them over at his expense, and that if they were fictitious they could stay there as there were plenty such on this side and that was all they could say. When the picture "Le Repos" was put up Mr. Norman said, as the bids did not seem to be coming, that the audience evidently did not believe they were Henners. The work finally sold to Mr. E. L. M. Bristow for $210, less than a tenth of its value had it been accepted as genuine.

For the second work, signed J. J. Henner, "Une Nymphe se Regardant Dans Un Puits," Mr. Stanley Mortimer, after a short competition with Mr. Edward Kelly, paid $610.

When the sale had dragged along to No. 46 with $425 as the highest figure, and that for Israel's "An Old Fisherman of Scheveningen," Mr. Norman remarked, as a plea for more rapid bidding, that the works were being murdered, and that they might as well all be murdered all at once so as to be done with it.

With few exceptions the works about which there was no doubt met a worse fate than those about which there was, and there were bargains in number. It was not until No. 47, Gonzalez's "Convalescence d' un Prince" was sold that the one thousand dollar mark was passed. It brought $1,250 from Mr. W. S. Bradley, who gave the highest price of the evening—$3,000—for Amie Morot's beautiful nude, "Dryade;" $2,000—a very low figures for Corot's "Berger Jovant avec une Chèvre," and $1,700 for Vinea's "La Cave," $800 for the Jacque "Paysagsun Troupeau pies d'un Cherie à Barbizon" and $600 for Merot's "Arabs Attacking an English Outpost."

THE MADRAZO'S FATE.

The large Madrazo, "Morning Reflections," brought but $1,000, the purchaser being Dr. E. M. Harris, of Providence, R. I., who secured a number of other works, including Decamps and Michels, at much lower figures.

The Corot "Bords de l'Oise, le Maton," brought $950; Richet's "Paysage en Normandie" $560, and the Daubigny "Paysage la Fontaine" $525.

Other prices of interest are Michel "L'Abreuvoir," $450, "L'Orage," $410, and "Approaching Storm," $410; Decamp's "Vue d'Orient," $400; Daphne's "A Chloe," $225, and "Sancho Panza and Don Quixote," $220; Bascassat, "Study for a Cow, &c.," $125. Frere's "Pauvres Gens En Voyage," $60; Domingo's "Portrait of Rosalia," $40; Courbet's "Kitchen Interior," $120; the Leys, $95; Makart's "Angelina," $175; the Fortuny sketch, $225; Domingo's "Roman Model," $55, and the work put down to Rousseau, $850. Decamp's "Le Pont" brought $30 and Michel's "Country Road" $50.

Collection of Modern Paintings

180

Principally of the Barbizon School

Owned by

Senhor Salvador de Mendonca

Brazilian Minister at Washington

Sale at Chickering Hall

April 6th Wednesday Evening

ATALOGUE OF MODERN OIL PAINTINGS, PRINCIPALLY OF THE BARBIZON SCHOOL, OWNED BY SENHOR SALVADOR DE MENDONCA, BRAZILIAN MINISTER AT WASHINGTON. SEVENTY-SEVEN PAINTINGS BY FORTY-SEVEN DIFFERENT ARTISTS, ON FREE EXHIBITION FROM APRIL 2D TO APRIL 6TH, 1892, AT THE FIFTH AVENUE AUCTION ROOMS, 238 FIFTH AVENUE, NEAR 27TH STREET. TO BE SOLD BY AUCTION, WITHOUT RESERVE, AT CHICKERING HALL, WEDNESDAY EVENING, APRIL 6TH, AT EIGHT O'CLOCK.

WM. B. NORMAN, AUCTIONEER.

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JOHN C. RANKIN CO.
34 CORTLANDT ST.
NEW YORK.

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Conditions of Sale.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk upon the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. The sale of any Article is not to be set aside on account of any error in the description. All articles are exposed for Public Exhibition one or more days, and are sold just as they are, without recourse.

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the sale.

6. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen, misdelivered, or lost, the undersigned are not to be held liable in any greater amount than the price bid by the purchaser.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale, shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

WM. B. NORMAN, AUCTIONEER.

THE SENHOR SALVADOR DE
MENDONCA
COLLECTION OF PAINTINGS.

*

THE MEASUREMENTS REPRESENT THE "SIGHT" OR PAINTED SURFACE (IN INCHES) OF THE CANVAS OR PANEL—THE FIRST FIGURES SHOWING THE HEIGHT. THE DATE OF EACH WORK IS GIVEN, WHEN KNOWN.

Catalogue.

1

VINET

Paris.

Bords de l'Oise.

14½ x 18

On canvas.

2

SIEURAC

Paris.

The Infancy of Bacchus.

17¼ x 16¼

On canvas.

3

MARÉCHAL (C. L.)

Paris.

Sheep.

19¼ x 25½

On canvas.

4

MICHEL (Georges)

Paris.

Landscape: Country Road, with Figures.

16 x 25¾

Early painting. On canvas.

5

GUÉ (Jean Michel)

Paris.

Paysage: près Boulogne-sur-Mer.

20¼ x 29

On canvas.

6

DUPRÉ (Jules)

Paris.

Landscape.

5½ x 9

Sketch. On canvas.

7

TROYON (C.)

Paris.

Landscape.

9½ x 12¾

Sketch. On panel.

8

SHEFFER (Ary)

Paris.

Sacrifice of a Vestal.

12 x 8½

Study. On canvas.

9

ISRAËLS (Joseph)

The Hague.

An Old Fisherwoman of Scheveningue.

12¾ x 17½

On panel.

10

JAPIN

Paris.

Twilight.

14½ x 24

On canvas.

11

DECAMPS (A. G.)

Paris.

Le Pont. 30

7½ x 9¾

On canvas.

12

GONZALES (Juan Antonio)

Paris.

Le Thé.

12½ x 16

On panel.

13

DUPONT (Jean Baptiste)

Paris.

On the Coast of France.

12¼ x 19¾

On panel.

14

GONZALES (Emmanuel)

Paris.

Le Gamin.

7 x 5

On panel.

15

NEUVILLE (Brunel)

Paris.

Still Life.

21¼ x 25¾

On canvas.

16

BRASCASSAT (Jacques Raimond)

Paris.

Study for the Cow in the Louvre.

18 x 25½

On canvas.

17

FRAGONARD (J. H.)

Paris.

Landscape.

6½ x 8½

On canvas.

18

MICHEL (Georges)

Paris.

La Ravine.

23½ x 27¾

On canvas.

19

HORLOR (G. W.)

London.

Calves Feeding.

13 x 17

On canvas.

20

DECAMPS (A. G.)

Paris.

Le Cuisinier du Couvent.

9½ x 7½

On canvas.

21

FLINT (S.)

London.

The Fish Pond, Priory Park, Bath, July, 1876.

22 x 17

On canvas.

22

COROT (C.)

Paris.

Paysage. (From the Corot Sale.)

7 x 14

On canvas.

23

COUTURE (Thomas)

Paris.

Study of a Head.

13½ x 14½

On canvas.

24

ROBBE (L.)

Brussels.

Landscape and Cattle.

13½ x 21¼

On canvas.

25

MICHEL (Georges)

Paris.

Paysage.

21¾ x 26½

On canvas.

26

DECAMPS (A. G.)

Paris.

La Chasse à Courre.

9¾ x 21½

On canvas.

27

DIAZ DE LA PEÑA (N.)

Paris.

Copy of the "Fête Champêtre" of Watteau, for the Sèvres Factory.

7 in. diameter.

On round panel.

28

FRÈRE (Edouard)

Paris.

Pauvres Gens en Voyage.

13¾ x 10¼

On panel.

29

RICHET (Léon)

Paris.

Printemps: Forêt de Fontainebleau.

27 x 36½

On canvas.

30

DOMINGO (J.)

Madrid, Paris, London.

Portrait of Rosalia, of Valencia.

25½ x 20

On canvas.

31

COURBET (Gustave)

Paris.

Kitchen Interior, Brittany.

25 x 31¾

On canvas.

32

JACQUE (Ch.)

Paris.

Chickens.

7¼ x 12¼

On canvas.

33

COROT (C.)

Paris.

Paysage: Bord de Rivière.

8¾ x 13

On canvas.

34

MICHEL (Georges)

Paris.

Landscape: Road with Wagon.

13¾ x 18¾

On panel

35

DECAMPS (A. G.)

Paris.

Les Voleurs et l'Ane.

23½ x 29

On canvas.

36

DAUBIGNY

Paris.

Paysage—1872.

13½ x 24

On panel.

37

ISABEY (L. G. E.)

Paris.

Marine.

6 x 8¼

On panel.

38

LEYS (Baron).

Brussels, Paris.

Rétablissement du Culte Catholique dans une Église Belge.

32 x 23½

On panel.

39

BERCHÈRE

Paris.

Halte auprès d'un Marabout, Egypte.

11¾ x 9

On panel.

40

AGRAUTO

Paris.

Spanish Lady.

21 x 15

On canvas.

41

WATELIN (E.)

Paris.

Paysage : Alentours de Barbizon, 1872.

10¼ x 14¼

On panel.

42

DIAZ DE LA PEÑA (N.)

Paris.

Bohémiens.

13½ x 10¾

On canvas.

43

DECAMPS (A. G.)

Paris.

Daphnis et Chloë, 1840.

20 x 14

On canvas.

44

HENNER (J. J.)

Paris.

Le Repos.

15 x 21¾

On canvas.

45

BONNINGTON (Richard Parkes)

London and Paris.

Vue de Paris en 1822.

13 x 18¼

On canvas.

46

DECAMPS (A. G.)

Paris.

Sancho Pansa et Don Quichote, 1841.

15 x 21¾

On canvas.

47

GONZALES (Juan Antonio)

Paris.

Convalesence d'un Prince.

30 x 39½

Salon, 1886. On canvas.

48

DOMINGO (J.)

Madrid, Paris, London.

Spanish Inn.

8¾ x 6¼

On panel.

49

MICHEL (Georges)

Paris.

Approaching Storm.

28¾ x 39½

On canvas.

50

MOROT (Aimé)

Paris.

Arabs Attacking an English Outpost; Episode of the War in Egypt.

29 x 36¼

On canvas.

51

VEYRASSAT (J.)

Paris.

Le Bac.

10½ x 14½

On panel.

52

MAKART (Hans)

Vienna.

Angelina. (Souvenir an meine liebe Angelina, 1880.)

14 x 10¾

On canvas.

53

FORTUNY (Mariano)

Madrid and Paris.

Sketch made in the field for his painting—"Battle of Tetuan."

11 x 14½

On canvas.

54

DECAMPS (A. G.)

Paris.

Road in Smyrna.

9 x 12¼

On canvas.

55

COROT (C.)

Paris.

Bords de l'Oise: le Matin.

14½ x 27¼

On panel.

56

DIAZ DE LA PEÑA (N.)

Paris.

La Source: Forêt de Fontainebleau.

10½ x 16¼

On panel.

57

COURBET (Gustave)

Paris.

L'Étang.

21¼ x 25½

On canvas.

58

HENNER (J. J.)

Paris.

Une Nymphe se regardant dans un Puits.

22 x 15

(Salon of 1883. Engraved in the "Art Journal" of London.)
On canvas.

59

ISABEY (L. G. E.)

Paris.

La Plage.

9¾ x 18¼

On panel.

60

HARPIGNIES (Henri)

Paris.

Forêt de Fontainebleau.

20 x 13¾

On panel.

61

DOMINGO (J.)

Madrid, Paris, London.

Roman Model. (A. J. Peiró su Amigo Domingo—Roma.)

13 x 9

On canvas.

62

DE FRANCHESCHI

Paris.

Market in Tunis.

19¾ x 30

On canvas.

63

VINEA (F.)

Florence.

La Cave.

19¾ x 25½

On canvas.

64

MICHEL (Georges)

Paris.

L'Orage.

23¼ x 28¾

On canvas.

65

DECAMPS (A. G.)

Paris.

Vue d'Orient, Effet de Soleil Couchant.

45¼ x 23½

On canvas.

66

DIAZ DE LA PEÑA (N.)

Paris.

La Clarière: Forêt de Fontainebleau.

16½ x 20

On panel.

67

DAUBIGNY

Paris.

Paysage—La Fin du Jour.

9¼ x 18¼

On panel.

68

JACQUE (Ch.)

Paris.

Paysage—un Troupeau près d'un Chene à Barbizon.

29¼ x 22½

On panel.

69

ROUSSEAU (Th.)

Paris.

Maison de l'Impératrice Josephine, près Evreux, sur l'Eure, au Confluent de la Seine.

14 x 22

On canvas.

70

COROT (C.)

Paris.

Berger Jouant avec une Chèvre.

34¾ x 25¾

Salon of 1847. On canvas.

71

MICHEL (Georges)

Paris.

L'abreuvoir.

21½ x 25½

On canvas.

72

DECAMPS (A. G.)

Paris.

La Piste (The Scent), 1840.

14¾ x 20¼

On canvas.

73

MADRAZO (Ramon)

Madrid and Paris.

Morning Reflections.

74 x 40¾

On canvas.

74

MOROT (Aimé)

Paris.

Dryade.

49 x 39½

Salon of 1884. The masterpiece of the painter. The wreath of flowers in the frame was modeled by a sculptor, a friend of the artist. On canvas.

75

RICHET (Léon)

Paris.

Paysage en Normandie.

25¾ x 36¼

On canvas.

76

VERNON (Paul)

Paris.

Paysage : près Barbizon.

10¼ x 14¼

On panel.

77

MAGNUS (Camille)

Paris.

Une Clarière à Fontainebleau.

37½ x 51

On canvas.

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